canadian film digest

60¢
APRIL
1972

WHO WILL BE BOXOFFICE 'KING' THIS SPRING?

PRODUCT ISSUE

a monthly commentary on the canadian motion picture scene

United Artists

In Release!

"Fiddler on the Roof"

Outgrossing
Every Roadshow
in Canada's History!

Coming!

"Chato's Land"

"DUCK, YOU SUCKER"

"FUZZ"

United Artists
Entertainment from
Transamerica Corporation

canadian film digest

a monthly commentary on the canadian motion picture scene

Encompassing the Canadian Moving Picture Digest, founded in 1915, and the Canadian Film Weekly founded in 1941.

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sound track

No, the birds with ermine-robe-in-beak on the cover are not the aforementioned Phoenix; they do, however, "belong" to one Peter Adamakos, the creator of "Insomnia or Bust", a cartoon featurette.

As the issue is devoted to the Industry's Spring releases and as the Adamakos' characters do, indeed, provide (and personify) the all-time classic statement "Who Will Be Boxoffice King This Spring?"; fitting, is it not, that cartoon satire should be "crier" of the cause?

The esoteric hippopotamus—with brush in hand—defiantly points out to: VIC BEATTIE, MARTY BOCHNER, BUDGE CRAWLEY, RON EMILIO, ORVAL FRUITMAN, HARVEY HARNICK, GEORGE HEIBER, LEN HERBERMAN, FRANK MANCUSO, HERB STEWART, and IRVING STERN (on page 17) "Ahem. Only the public knows." So true, so true.

Peter Adamakos has kindly permitted me to use his characters which so acutely typify the subject at hand—The Spring Product Issue. The screen role these characters play is equally as entertaining—Canadian Production Notes looks at King Barney IV and the "Overkill" (on page 26). Adamakos' "Insomnia or Bust" looks at confusion in the Media; the meaning—"Double entende" could not have more definition.

JOTTINGS:

Skye Aubrey, in town a short while ago, made several people forget about all that snow—I was not exempt.

Don Watts the inspired semanticist of "Ludicrous Maximus" ("Up Pompeii" campaign), was responsible for the caption "Who Will Be Boxoffice King This Spring?" The red headed Guru has looked over many a paste-up—fortunate, indeed, for the Industry!

Charles Chaplin, the "poet of the Cinema" is being given deserved notice—finally! Joan Young's capsule biography looks at some facts—without theatrics. *Something for the Chaplin Collector.*

Apologies to the letter "e"—it was sorely missed in parts of last issue's editorial—and to Frank Mancuso's name, it somehow sprouted an unwanted and additional substituted "u". Paramount's Bob Yankovich, with discerning humor, now addresses mail and all telephone calls to a Mr. G o "u" l d i n. Hmmmm.

"The Godfather", is still attracting lineups at the Imperial—richly deserved, n'est pas?

Should directors and producers ever loose inspiration and insight—a visit to "Modern Times" will insure new muses.

HELLOS AND THANK YOUS:

Wilson Markle, nephew of Fletcher Markle and Film House executive, joins the Digest in a feature writer capacity. He will ferret out valuable information concerning Canadian motion picture production.

Tom Dodd, Art Director, Twentieth Century Theatres, will lend his capable talents to the Digest on a free-lance basis, no doubt, these actions will speak louder than type.

Jocelyn Drainie, hieroglyphic decipherer and proof-reader "par excellence", not withstanding, good friend has influenced many a creative decision—most positively.

Michael L. Goldin
Managing Editor

about people

NEW APPOINTMENTS

Nico Jacobellis

Nico Jacobellis has been appointed Eastern field advertising and publicity representative for 20th Century-Fox. Jacobellis has been 20th-Fox ad-pub representative for Canada prior to this appointment.

Jacobellis' area of operations will include all of the New England states, Pennsylvania, Delaware, Maryland, Washington, D.C., Virginia, West Virginia, New Jersey and New York state, and he will be based in the company's Home Office in New York City. In addition, he will continue to oversee the Canadian operation, with Sam Glaiser assisting.

Prior to his assignment in Canada, Jacobellis was 20th-Fox director of roadshow publicity and exploitation, handling the campaigns for "Hello, Dolly!" "Patton" and "Tora! Tora! Tora!"

Jacobellis is nationally known for the case of "Jacobellis vs. Ohio," which he won in the United States Supreme Court following his exhibiting "The Lovers" nearly a decade ago when he was a theatre manager in Cleveland. He later represented 20th-Fox in Cleveland.

A native of Bari, Italy, he came to the United States in 1949 as a scholarship student at Western Reserve University where he earned his Bachelor of Arts degree in English and Spanish. He went on to receive a Masters Degree in dramatic arts.

Stanley L. Hough has been named producer of 20th Century-Fox's production, "Emperor of the North." The appointment means that Hough will relinquish his duties as vice president and director of production operations for the studio.

At the same time, it was disclosed that 20th-Fox has appointed Don Kranze as executive production manager. Kranze will work with Elmo Williams, vice president in charge of worldwide production, and Jere Henshaw, vice president, creative affairs.

Frank Pierce has been appointed vice-president, European distribution, for Warner Bros. International. Mr. Pierce is currently Latin American sales supervisor for CIC and will take up his new appointment with Warner Bros. at the company's London headquarters in the immediate future.

Mr. Pierce, a native of Boston, Mass., joined Columbia Pictures' foreign department as a sales trainee in the home office and was assigned to Chile in 1954. He was later made assistant to the manager. In 1956, he was made sales manager for Central America and became managing director for Central America in 1957.

In 1964, Mr. Pierce was made managing director of the Columbia operations. in Argentina. He was then appointed the Columbia manager in Mexico, where he remained until 1968, when he joined Paramount as managing director in Italy. When Paramount and Universal merged their operations into CIC, he went back to Latin America, where he was appointed sales supervisor, headquartering in Mexico. He returned to London in September, 1971, in the same position.

Myron Karlin has been appointed vice-president in charge of foreign operations of Warner Bros. International.

Mr. Karlin will assume the same responsibilities and authority carried by his predecessor, Norman Katz.

Prior to joining Warner Bros. in 1970, Mr. Karlin was European manager for MGM, and managing director of MGM, Italy. From 1960 to 1968 he was president of Brunswick International, while also serving in an advisory capacity to the World Health Organization and UNESCO. Prior to this appointment, he was managing director for United Artists in Italy.

Lewis J. Rachmil has been named MGM production executive. Mr. Rachmil will work closely with Mr. Melnick, Vice-President—Production, and will also develop projects which he will personally produce for MGM. Before joining MGM, Mr. Rachmil was vice president in charge of production for ABC Pictures and prior to that was vice president of Mirisch-United Artists.

Charles M. Powell will join MGM as Director of Advertising, Publicity and Exploitation. Powell, who has been Director of Advertising and Publicity for Frankovich Productions since late 1969 assumed his new MGM post in March, replacing Mort Segal who will continue in a consulting function with the company over the next months. A graduate of New York University School of Journalism, Powell joined Columbia Pictures in 1959 where he served as a key publicity and exploitation executive before joining Frankovich.

Donald B. Krim

Donald B. Krim has been appointed Director of Sales for United Artists 16mm Department. Krim, 26, is a graduate of Columbia College and Columbia University Law School. As Director of 16mm Sales he will supervise the distribution of films to the increasing number of colleges and film societies engaged in the exhibition of the narrow gauge product.

For a number of years, starting in 1966, Krim spent his summers working for UA's 16mm, domestic and foreign sales and legal departments. He most recently was associated with Cinema 5 Television Department.

Irwin Marks has been appointed Managing Director for United Artists for Australasia, with headquarters in Sydney, Australia. He replaces Ken Beaton, who has resigned.

Marks moves to his new post covering Australia and New Zealand, from Paris, where he had been UA's Continental Division Sales Manager since 1966.

The new Australasian Managing Director joined UA in 1963, following his tenure with Columbia Pictures. His first post with United Artists was assistant to the Continental Division Manager. The following year he was named assistant Continental Division Manager and two years later filled the top Continental slot.

Martin Baum has joined United Artists as an independent producer with a multiple-picture contract. Baum has several screenplays on option and is preparing to start production in the near future. Baum recently resigned as President of ABC Pictures. Previously he had been Senior Executive Vice President of Creative Management Associates.

L. Joseph Bos has been elected Vice-President—Finance of United Artists Corporation. As such, he will be responsible for the overall supervision of all the financial operations of United Artists and its subsidiaries.

Bos, formerly a vice-president and treasurer of De Laval Turbine, Inc., a Transamerica subsidiary, is a Certified Public Accountant and a member of the AICPA.

A. W. Schwalberg, former President, Paramount Film Distributing Corp., and Rounsevelle W. Schaum, former Chairman Of The Board, Western Video Industries, have announced the formation of:

ENTERTAINMENT INTERNATIONALE, LTD. which will devote its energies to production in every branch of the entertainment field—Motion Pictures, Television, Music, Legitimate Stage, and Product for the Cassette. ENTERTAINMENT INTERNATIONALE has acquired rights to an impressive list of Motion Picture and Television properties, and is negotiating for additional stories. Two of the screen properties, "The Shoplifter" and "Highjack Inc.", are already in the process of preparation for shooting. The new company will make its headquarters at 445 Park Avenue, N.Y. N.Y. 10022.

Neal McClure has been appointed assistant general counsel of Buena Vista Distribution Co., Inc.

Formerly general counsel of WED Enterprises, he succeeds Anthony Farinacci, who had been with Disney's New York office, but decided not to relocate with the company in Glendale.

McClure joined Disney in 1959 as a member of the company's legal staff. In 1961 he accepted the position of house counsel of Retlaw Enterprises, Inc.

He has been active in civic affairs in Glendale and is currently on the City Planning Commission and is a member of the Salvation Army Board and the Glendale Bar Association. He is an immediate past president of both the Glendale Kiwanis and the American Legion.

Gene Cella has been appointed Vice President and General Manager of Cinevision Films Ltd., newly formed Distribution Division.

Mr. Cella, prior to joining Cinevision Films, Ltd., was formerly with Trans Lux Corporation for five years and United Artists Corporation for ten years in various capacities. Mr. Cella remains actively engaged with PDR Films, Inc., a national motion picture Distribution Company.

Mr. Melvin H. Siegel, ARA Services, Inc. executive, Philadelphia, Pa., has been appointed Eastern Regional Vice President of the National Association of Concessionaires. As a Regional Vice President, Mr. Siegel will serve on the Association's Board of Directors. Mr. Siegel's introduction into the concession field was as an ice cream vendor in New York City movie theatres in 1946. He was employed by Criterion Concessions-Sanitary Automatic Candy Company, which is a forerunner of Ogden Foods. He gained experience with each new position as Drive In Concession Operator and Supervisor transferring to the New England area in 1948 as Operations Manager.

In 1962, Mr. Siegel formed a successful vending company in Philadelphia and sold his interest in this company in 1967 to join ARA. He is presently the vice president of ARASERV Theatre Division and responsible for all theatre concessions for that company.

Herbert Morgan has been named assistant controller of Columbia Pictures Industries, Inc. A Columbia career employee, Morgan joined the company in 1946. From 1963 to 1968 he was assistant controller of Columbia Pictures Corporation and since then has served as assistant controller of the company's Columbia Pictures division.

Morgan was recently named executive vice president of Cinema Lodge of B'nai B'rith and is a director of Wade Oil Company, a West Virginia company. He presently serves as chairman of Columbia's U.S. Savings Bond Drive.

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EXPRESSIONS: SKYE AUBREY

The various expressions on the right belong to one Skye Aubrey. On a late snowy Thursday morning a sparkling blue-eyed pretty (but not a barbie doll plastic pretty) young woman lent words to photographs. Often you will see the endearing smile of a studio prepared photograph—its aim is appeal—but it is truly a delight to discover that the portrayed image carries through—in a meaningful fashion.

The conversation was not pithy or egocentric but rather introspective. Subjects such as painting, music and the craft of acting were voiced from the curled and reclining Miss Aubrey. Somewhat coiled for expressive impact—her dialogue was not 'Hollywood', but 'here and now'.

Skye is third generation show business and the daughter of MGM head James Aubrey Jr. Nepotism is indeed remote as credits indicate. She did summer stock at Ogunquit, Maine. After small parts in "The Cat and the Canary" and "The Heiress" she progressed to the title role in "Sabrina Fair" and appeared in "Our Town". Wanting more formal training, Skye spent four years at the Royal Academy of Dramatic Arts and at the London Academy of Music and Dramatic Arts.

When she returned to Hollywood, she landed a small part in a segment of the Batman Series. A discouraging period of inactivity was broken by a phone call from producer David

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?

Can a Canadian feature film from an original Latvian fin de siècle novello adapted by a Peruvian wireless operator with additional dialogue by a genuine Dixiecrat, featuring a Liverpuddlian sextet exterpolating on Stanislavian pyrotechnics, directed by a Carpathian boot-maker with Chekovian withdrawal symptoms and strong Bergmanian delusions find happiness in a film lab run by a crazy Irishman?

Quite likely.

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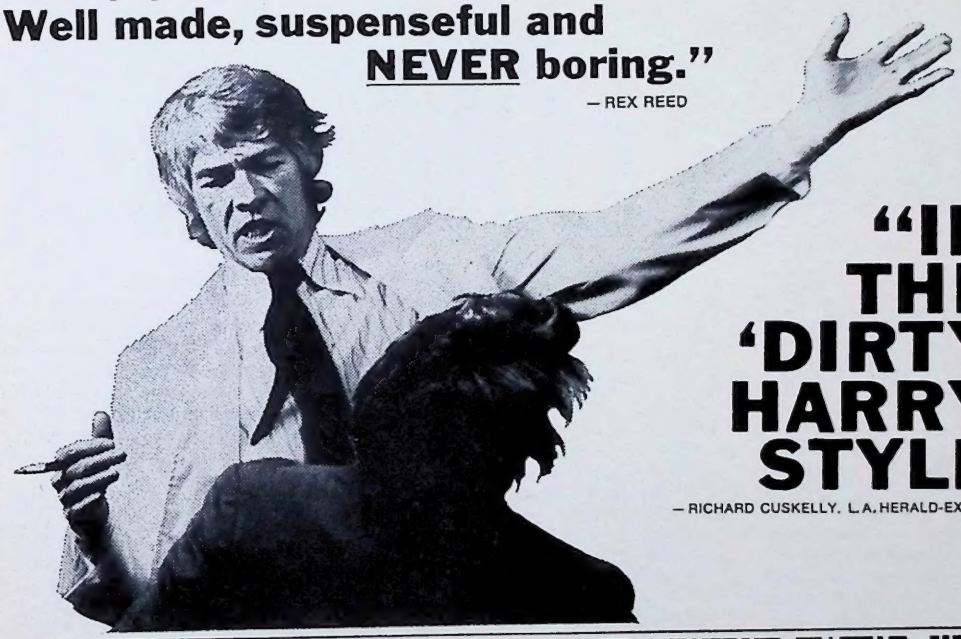
— SAN FRANCISCO CHRONICLE

"I enjoyed 'The Carey Treatment' a great deal... Well made, suspenseful and NEVER boring."

— REX REED



"IN THE 'DIRTY HARRY' STYLE."

— RICHARD CUSKELLY, L.A. HERALD-EXAMINER

THE CAREY TREATMENT

MGM Presents A BLAKE EDWARDS - WILLIAM BELASCO PRODUCTION
Starring JAMES COBURN • JENNIFER O'NEILL In "THE CAREY TREATMENT"
Co-Starring DAN O'HERLIHY • PAT HINGLE Screenplay by JAMES P. BONNER
Produced by WILLIAM BELASCO Directed by BLAKE EDWARDS PANAVISION® METROCOLOR

MGM

Much has been written—and will continue to be—about the genius of Charles Chaplin, actor, film maker and composer.

While searching for material on the "Great Poet of the Cinema", I was introduced to Joan Young—Chaplin fan, Eglinton Theatre employee, and avid film buff. Ron Hall, the manager of the Eglinton, informed me that Miss Young had written a biography on Chaplin. The material, I noted, was well researched, devoid of any theatrics and quite informative—I am sure you will appreciate the exactness of a young film enthusiast.

M.L.G.

Charles Spencer Chaplin was born on April 16, 1889, in London England. Known the world over as "Charlie", he is now eighty-three years old. His parents were music-hall performers and Charlie's early life was spent touring England. As time passed he became a dancer in music halls. At the age of fourteen he was hired to play in the legitimate theatre in "Sherlock Holmes" with William Gillette. He then returned to vaudeville and joined Fred Karno's Company and toured with the Karno troupe in America. As of this time, Chaplin was starring in principal comedy parts. Between 1910 and 1913 Chaplin toured throughout the United States. On November 28, 1913, Chaplin started under a new contract with Keystone in which he was paid three times as much. (150.00 a week)

Commencing this new contract, Chaplin had difficulty in fitting into Keystone as this involved moving pictures which Chaplin knew nothing about. He was more familiar with a slower, subdued, and more individual pantomime than one of hurried and exaggerated gesture and movement. Chaplin's first director, Lehrman, tried to force the unfamiliar Keystone style upon him but Chaplin wanted a more slower and cautious pace, more suited to his subtleties.

On making a comedy with Mabel Normand, Lehrman and Chaplin were having problems, and so Mack Sennett took over and Chaplin was told he could do anything he wanted to on the screen. This turned out to be very successful so Sennett decided to give Chaplin a free hand in story and style. As of Chaplin's thirteenth film, "Caught in the Rain", he wrote and directed all his pictures.

During his year at Keystone, Chaplin made thirty-five films. The producing time for each film was about one a week except for one six-reeler which had taken fourteen weeks to complete. These films were improvised on the spot and characterized with slapstick and knockabout action. At this time, the world famous tramp costume was established and his style almost perfected.

This was Chaplin's own view according to an interview with George P. West, in 1923.

> "That costume helps me to express my conception of the average man, of almost any man, of myself. The derby, too small, is striving for dignity. The moustache is vanity. The tightly buttoned coat and the stick and his whole manner are a gesture toward gallantry and dash and "front". He is trying to meet the world bravely, to put up a bluff, and he knows that, too. He knows it so well that he can laugh at himself and pity himself a little."

The Keystone period brought on many new friends and acquaintances. Charlie Chaplin met people such as Ford Sterling, Mabel Normand, Mack Swain, "Fatty" Arbuckle, Gloria Swanson, Charley Chase, Ben Turpin and many others. Max Linder is believed to be the man from which Chaplin was most influenced by.

"Dough and Dynamite" was commonly considered Chaplin's first bit hit as director of his own films; but the best known was "Tillie's Punctured Romance"; the first feature length comedy.

Mack Sennett now realized the tremendous value of the new star and offered him a salary of four hundred a week but Chaplin refused and asked for seven fifty. Sennett turned it down. On January 2, 1915, Chaplin was then accepted by Essanay at an amazing salary of twelve hundred and fifty a week.

In his Essanay series, Chaplin introduced other elements such as pathos, satire, comic transpositions, genuine gags, surprise twists, fantasy and irony. Chaplin's first 1915 film, "His New Job" introduced satire. It was based on the movies and the making of stars. Another film "Carmen" satirized the opera and a movie version of Cecil De Mille's. Chaplin's first classic, "The Tramp" was released on April 11, 1915. This film is one of the most important pictures as it was the first in which he used a distinct note of pathos, and became so pertinent in most of his later films.

A film which involved a very genuine surprise twist was in "The Bank". Here; Charlie makes an officious entrance into a bank, opens a vault and brings out his mop and pail and his janitors coat and hat.

Fantasy and comic transposition are shown in "A Night Out" and "Work". Irony appears in "Police".

Chaplin had made fourteen films for Essanay. Unfortunately, "Carmen" and "Police" were tampered with after Chaplin left Essanay. Justifiably he sued them.

On completion in his year at Essanay, Chaplin was noted to be the top star in motion picture industry after only two years on the screen. The Essanay Company profited well over a million on the Chaplin series.

During his Essanay period, Chaplin formed a supporting group of players and technicians to stay with him through the years. Edna Purviance became his leading lady. She played in thirty-five of his films over a period of nine years.

In 1916, Chaplin left Essanay and joined Mutual. At the age of twenty-six, less than three years before, had been an obscure vaudevillian was now receiving ten thousand

a week, with a bonus of one hundred and fifty thousand.

The Mutual pictures included "The Fireman", "The Vagabond", "One A.M.", "The Count", "The Pawnshop", "Behind the Screen", "Easy Street", "The Cure" and "The Adventurer". Many of these were based on familiar themes.

1916 to 1917 was Chaplin's most creative period. Chaplin's past experiences aided him in making twelve great comedies in eighteen months. All his early techniques were developed fully and performed with precision and dexterity.

In all his Mutual films, and in those which came later, he appeared as a humble little man who could have come from any part of the world. His theme and appeal were universal. It was, and still is readily understood in Cairo or Tokyo as in New York or Maine. Chaplin's great talent was capable of catching the hopes and fears, the joys and sorrows, of the ordinary person, with only a gesture, a movement of the hand or the shuffle of his feet.

"The Floorwalker", with Edna Purviance was Chaplin's first Mutual picture.

Hal Roach stated that slapstick comedians are childlike, and in consequence act out the impulses which as adults we suppress.

> "Actually the great comedians are representing or portraying children or the things that children do . . . Chaplin's . . . hitting himself in the back of the head with his cane and looking around to see who hit him is the action of a child."

Late in 1916, Chaplin left Mutual to sign a new contract with the First National Corporation. The three years with Keystone, Essanay and Mutual, had established him as the most popular comedian in the world. Chaplin signed with First National because he was given a greater range of freedom, in the making of his pictures. The contract gave him a million dollars, plus a fifteen thousand dollar bonus for signing. This contract involved the making of eight pictures within eighteen months.

Chaplin proclaimed that the new series would concentrate on character. He spent much more time in the making of these films. There was much experimenting and scenes were worked out till perfected. The settings and action became more realistic. His eight films took five years to make.

On October 23, 1918, Chaplin married a sixteen year old actress, Mildred Harris. On November 19, 1920, the divorce was granted. Mildred, so young, could not suit, cope, nor understand such a husband.

Of the eight films, six turned out to be great masterpieces. His first masterpiece was "A Dog's Life" and his two so-called "failures" were "Sunnyside" and "A Day's Pleasure".

Pickford, Douglas Fairbanks and D. W. Griffiths to form the United Artists Corporation. Each was to produce pictures for distribution through their new organization.

Chaplin's first feature with United Artists was "A Woman of Paris" in 1923. Then followed "The Gold Rush" (1925), "The Circus" (1928), "City Lights" (1931), "Modern Times" (1936), "The Great Dictator" (1940), "Monsieur Verdoux" (1947), and "Limelight" (1952). The last three films I have mentioned here are involved with sound, therefore, they seem to lack the brilliance of his early silent works. Chaplin never clasped the full potentials of sound, editing and the moving camera.

In 1922, Chaplin told St. John Ervine that sound would ruin pictures.

> "as much as painting statuary. I would as soon rouge marble cheeks . . . There would be nothing left to the imagination."

After the releasing of "Monsieur Verdoux", Chaplin stated:

> "I lost money on that one. The people who came to see me came to see the funny man. They were shocked. They couldn't adjust. They wanted to know where the big shoes were."

The Charlie of the past was now gone, and the public and critics disliked the change.

"A Woman of Paris" was a straight dramatic picture. Chaplin directed but did not star in this one. This film is noted to be one of the best films of all time. Chaplin's reward to his loyal leading lady, Edna Purviance, was to make her a dramatic actress. Nevertheless, Edna Purviance's career was virtually brought to an end by this film. The public had become used to seeing her in sympathetic roles and this great change confused many people.

"The Gold Rush", for many years was considered Chaplin's masterwork. Chaplin himself characterized "The Gold Rush" as "the picture I want to be remembered by." The film was based on an ironic explanation of man's greed. "The Gold Rush" was one of the big money-makers of the twenties earning a total of five million in all. Chaplin himself profited more than two million.

Chaplin's second marriage to Lita Grey turned out to be a disaster as his first.

After "The Circus", Chaplin finally decided on a story in which the chief characters were a young blind girl, a vagabond and an eccentric millionaire. This was "City Lights". It took two years in making and cost two million dollars. Chaplin composed the music for the soundtrack. Premiering on January 30, 1931, in Los Angeles, "City Lights" was enthusiastically received.

After City Lights, Chaplin took off on a fifteen month vacation round the world. During his trip he began to notice sharply the effects of the world-wide economic crises and from that the idea of "Modern Times" took shape. In the film, Chaplin wished to warn about the dangers of a certain form of civilization which threatened the freedom of human dignity.

The film was received with varying opinions. Some of the press (USA) accused Chaplin of favouring communism and the critics loathed the lack of unity in the picture and its sketchy composition. In Europe, France, and England, success was more decisive, but Nazi Germany and Fascist Italy both banned "Modern Times".

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KUBRICK'S CLOCKWORK MEANS BOXOFFICE SUCCESS

Stanley Kubrick's A CLOCKWORK ORANGE continued its record breaking pattern this week when it opened at the Cinema Polo Park in Winnipeg on March 23rd. The theatre normally does not play matinees except at weekends and has had a past history of very poor afternoon business but CLOCKWORK has been playing capacity both afternoon performances as well as for the two evening showings.

Earlier Canadian engagements so far have been Toronto, the Towne Cinema and there too, CLOCKWORK ORANGE has set a house record each week since the first week for all fourteen weeks of the engagement.

Vancouver was another record breaking engagement and the Stanley Theatre which normally does not open for matinees, has been at near-capacity business for the four weeks of the engagement. All four weeks are record breakers.

But the greatest experience of all from a record breaking point of view for CLOCKWORK ORANGE, was the Avenue Theatre engagement in Montreal. CLOCKWORK opened there during the strike of city employees and Montreal received a record breaking snowfall which tied up all traffic and the streets were cluttered with abandoned cars and no snow clean-up crews were on the job. In spite of this horrendous condition, the picture opened to a record breaking week and Joe Supino, the Manager of the Avenue Theatre, was amazed to see patrons coming on snowshoes, skis and by ski-doo.

On the first Saturday of the engagement the staff of the theatre were unable to go home and had to sleep in the lobby and CLOCKWORK did $3,700.00 that night followed by a $5,700.00 Sunday.

CLOCKWORK will be opening other Canadian cities shortly—next will be the Little Elgin Theatre in Ottawa on April 6th. To date there are 28 current engagements worldwide and the film has returned over three and one half million dollars so far.

LIFE IS A

CABARET

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our business by N.A. Taylor

CONFIDENCE, ASSURANCE AND INSURANCE

Time was when leaders, in our business, operated with—and exuded—great confidence. The production of motion picture films, for exhibition in theatres, was embarked on in anticipation of great grosses and fine profits. This has not been the general state of affairs, in recent years. We have reeled from crisis to crisis and much of our previously innate confidence has evaporated.

When, in a given period of time, a number of films are released and fail to measure up to grossing expectations, a kind of manic depression sets in. Some of us again start to harbor the thought that the motion picture theatre, as a viable business, is doomed. Such viewpoint is not usually voiced publicly. Others search for assurance—as neophytes might.

Suddenly, two or three block-busters are released and generate such whammo grosses that even the doubters start to regain their confidence. That is exactly the situation at the present time. In addition, some "sleepers" seem to have arrived from nowhere. This may be taken to be the trend for some time. However, most theatres operate every day in the year and cannot hope to survive on the occasional "huge grosser". Rather, they must have a continuity of attractions in order to survive. Really, what they would like to have is some kind of insurance.

Motion picture producers would be happy to pay insurance—even at very high rates—in order to protect against box-office flops. Such insurance is, of course, not obtainable; but frequently certain stars are cast, and other values are built into a production in an attempt to intensify "drawing power". Again, this has not always brought results. And some of the so-called ticket selling names have literally prices themselves out of the market.

To further confuse the situation, some small budget films (with casts of "unrecognizable names") were released and garnered comparatively large grosses. At this point some producers began to believe that names were worthless and that films could be sold, solely on content and, hopefully, with the occasional rave review. This hasn't always worked either. So the dilemma developed into an enigma.

Probably, the logical answer, if there is one, lies somewhere between the two extremes. We can think of a number of films which, recently, have grossed quite respectably because of the featuring of certain names with drawing power; conversely, some with "good names" have flopped miserably. From this we must conclude that insurance—"at reasonable rates"—is still a good thing to have.

There is still another form of insurance which distributors seem to have particularly overlooked—(in recent years)—the selling of films at the local level. Again, there are no rules. Some films do not require this, and others could use a great deal. One company, in Canada, has been endeavouring such practice by a gimmick called "Unisell". Rewards, of varying degrees, are made to theatre managers who assist in the selling of Universal Films, at the local level. Unfortunately, this plan has not been successful. This is a form of insurance which may not always pay off—but certainly—the premium more than justifies the cost.

This is the Spring Product Issue and features attractions which will be released, in the months ahead—from a large group of distributors in Canada. Unfortunately, again, too many will be held back for the summer—a time calculated to bring better results. This is not always so—and again there are no rules. A more prudent practice might be to release at a time when there is less competition from other film attractions.

There is no question about the continuity of flow of films to be shown on motion picture theatre screens. New producers enter the game almost daily. Some will be successful—and others will fail. That's par for the course. The trick is, always, to generate a large enough paying audience. The possibilities are endless; subject matter, potent title, star names, selling gimmicks—to state a few. Always plenty of advance selling is an important factor. Contrariwise, the juggling of dates, and fast last minute changes must always be harmful.

In this era of fast communication, it is frequently possible to "buy a gross" by hard and consistent selling on TV and radio. Sometimes this pays off—but f.equently the only high grosses amassed are the high advertising bills which must be paid, however, on the right attractions, respectable grosses can be earned without expending all the receipts for advertising costs. This is the middle path which we must follow.

There will be plenty of films to play this summer. In point of fact, there will be a great jostling for dates in key cities. How many films will turn out to be "real attractions" for producer, distributor and exhibitor will, to a great extent, depend on our combined confidence, assurance and insurance.

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JEFF BRIDGES
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"Peter Bogdanovich is possibly the most exciting new director in America today and THE LAST PICTURE SHOW is the happiest news of the 1971 New York Film Festival!"
—STEFAN KANFER, Time Magazine

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"Peter Bogdanovich's fine film, THE LAST PICTURE SHOW tells a series of interlocking stories of love and loss . . . that illuminate a good deal more of one segment of the American experience than any other American film in recent memory!"
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—HOLLIS ALPERT, Saturday Review

Official Selection New York Film Festival

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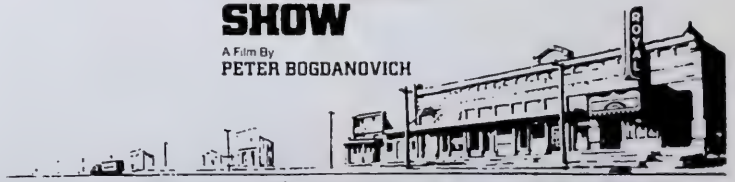
A Film By PETER BOGDANOVICH



starring TIMOTHY BOTTOMS/JEFF BRIDGES/ELLEN BURSTYN/BEN JOHNSON/CLORIS LEACHMAN/and introducing CYBILL SHEPHERD as Jacy Directed by PETER BOGDANOVICH
Screenplay by LARRY McMURTRY and PETER BOGDANOVICH Based on the novel by LARRY McMURTRY Executive Producer BERT SCHNEIDER Produced by STEPHEN J. FRIEDMAN
Original Soundtrack Album on MGM Records
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production notes

TO START PRODUCTION

Cinema Center Films has entered into agreements for the development of two additional major motion picture projects, "Mister Kool" and "Pamplona," both under the direct supervision of Robert L. Rosen, Executive in Charge of Production and Creative Affairs.

The two projects follow the recent announcement of agreements to develop "Alien Thunder" and "A Life In The Day of Swede Silverman."

"Mister Kool," a contemporary drama, will be a Sanford Howard Production to be produced by Howard from an original story and screenplay by Jack Dewitt.

"Pamplona," to be filmed on location in the Spanish city during the festivities attendant to the annual running of the bulls, will have a screenplay by James Byrnes, adapted from existing story material developed by Cinema Center Films.

Elliott Gould will star and Robert Altman will direct "The Long Goodbye," the Raymond Chandler thriller to be filmed by Elliott Kastner for United Artists release.

"The Long Goodbye" marks the cinematic return of super-sleuth Philip Marlowe, one of the most popular and sophisticated crime fighters of film and fiction. The picture will be produced by Jerry Bick from a screenplay by Leigh Brackett.

Don Taylor has been engaged by Arthur P. Jacobs to direct the forthcoming production of Mark Twain's "Tom Sawyer" as a musical for United Artists release.

Robert B. and Richard M. Sherman, Academy Award-composers of the score for "Mary Poppins," have written the screenplay based upon the novel by Twain (Samuel Clemens).

The Shermans have also completed ten songs for the film, which Jacobs expects to roll in July on location in Missouri, the actual setting of the story.

"The National Health," Peter Nichols' prize-winning play, will be brought to the screen as a Ned Sherrin production for Columbia Pictures.

Nichols wrote the screenplay for the comedy-drama which deals with doctor-patient relationships in an English hospital ward. The Virgin Film production will start filming at the end of May. Terry Glinwood will co-produce with Sherrin, and Jack Gold will direct.

John Gielgud has been signed for a starring role in the Ross Hunter musical drama "Lost Horizon," Hunter's first production for Columbia Pictures.

Gielgud celebrates his 40th year in films with his role as Chang, spokesman for the High Lama of Shangri-La in "Lost Horizon."

Filming of the story based on the classic James Hilton novel begins in late spring. Burt Bacharach and Hal David have written eleven songs for the picture. Jacque Mapes is associate producer. Charles Jarrott will direct.

Robert Surtees has been signed as cinematographer for "Lost Horizon."

Academy Award-winner John Mills has been signed by producer-director Stanley Kramer to star with George C. Scott and Faye Dunaway in "Oklahoma Crude," which Kramer will bring to the screen for Columbia Pictures.

Mills, who won the Oscar last year for his performance in "Ryan's Daughter," will be seen later this year as General Sir Herbert Kitchener in "Young Winston," the Carl Foreman—Richard Attenborough film for Columbia.

"Oklahoma Crude" is scheduled to begin filming this fall on location. The original screenplay was written by Marc Norman.

With the signing of eight featured roles Walt Disney Productions' has completed the casting of its way-outdoor comedy, "Chateau Bon Vivant," starring Dean Jones, Nancy Olson, Harry Morgan and Keenan Wynn.

In color by Technicolor, "Chateau Bon Vivant" will be directed by Norman Tokar and produced by Ron Miller. Don Tait wrote the screenplay from a book by Frankie and John O'Rear. Buena Vista will release.

After a marathon search for a one-man athletic team, producer Bill Walsh has signed actor Jan-Michael Vincent for the title role in Walt Disney Productions' comedy, "The World's Greatest Athlete."

Vincent, a muscular six-footer, plays a naive Tarzan type who is plucked from his African jungle to become the American collegiate sports champion of all time.

"The World's Greatest Athlete" tees off in April, with Robert Scheerer directing the color by Technicolor feature from a screenplay by Gerald Gardner and Dee Caruso.

Ned Beatty, soon to be seen in Warner Bros.' "Deliverance," has been signed for an important role in the Bud Yorkin and Norman Lear motion picture production of "The Thief Who Came to Dinner" for Warner Bros.

Ryan O'Neal, Jacqueline Bisset and Warren Oates star in the Tandem production, which Yorkin will produce and direct partly on location in Houston, Texas. "The Thief Who Came to Dinner," based on the novel by Terrence Lore Smith, was written for the screen by Walter Hill.

Sam Peckinpah will direct "Pat Garrett and Billy the Kid" to be produced by Gordon Carroll for Metro-Goldwyn-Mayer. Based on an original screenplay by Rudy Wurlitzer, the film, which is scheduled to go before the cameras next fall, focuses on the climactic 3-1/2 month period between the time Billy staged his most spectacular escape and Garrett's final confrontation with him after a long pursuit.

"Trouble Man," an action-adventure film tracking the exploits of a Black inner-city "no jive dude," will be put before the cameras by JDF/B Productions in mid-April.

JDF/B Productions derives its name from the initials of executive producer John D. F. Black and producer Joel D. Freeman who will film Black's original screenplay entirely on location in Los Angeles.

Mike Nichols will direct "The Day Of The Dolphin" as his next film for Avco Embassy Pictures. Based on the best-selling novel by Robert Merle, published by Simon and Schuster, "The Day Of The Dolphin" will be produced by Richard A. Roth whose last credit was "Summer of '42." Buck Henry, who wrote the screenplay with Calder Willingham for Nichols' "The Graduate," will script "The Day Of The Dolphin," which is scheduled to go before the cameras this summer.

IN PRODUCTION

Helen Mirren has been signed by producer-director Ken Russell to star with Dorothy Tutin and Scott Antony in "Savage Messiah", Russ-Arts Production currently filming here for MGM release.

Miss Mirren, a leading member of the Royal Shakespeare Company for three years, will portray a militant young suffragette who models for sculptor Henri Gaudier-Brzeska in the screenplay by Christopher Logue.

"Shaft's Big Score" is the title of MGM's sequel to its highly successful "Shaft". The second film in the "Shaft" series was formerly titled "The Big BamBoo".

Currently filming in New York City, the Stirling Silliphant—Roger Lewis Presentation again stars Richard Roundtree as detective John Shaft, with Gordon Parks directing.

Roger Lewis and Ernest Tidyman are producing "Shaft's Big Score". Tidyman, who created the original character in his popular novel, wrote the suspense-drama screenplay.

Metro-Goldwyn-Mayer's "Travels With My Aunt" is now in production in Spain with Academy Award winner Maggie Smith, two-time Tony winner Alec McCowen and Lou Gossett heading an all-star cast directed by George Cukor. Robert Fryer and James Cresson are producing the film from a screenplay by Jay Allen and Hugh Wheeler.

"Travels With My Aunt" is the latest in an impressive succession of important films directed by George Cukor. A five-time Academy Award nominee, he received the coveted honor in 1964 for "My Fair Lady."

Executive producers Barry Shear and Anthony Quinn have signed New York actor Paul Benjamin to co-star in "Across 110th Street" with Quinn, Yaphet Katto and Anthony Franciosa.

Shear will direct from a screenplay by Luther Davis based on the Wally Ferris novel. Fouad Said and Ralph Serpe will produce the film for release by United Artists. Filming began April 10th on location in New York's Harlem.

Sean Connery, fresh from his triumph in "Diamonds Are Forever," will star in his own production company's "Something Like The Truth" to be directed by Sidney Lumet. Trevor Howard, Vivien Merchant and Ian Bannen also have pivotal roles in this Tantallon Films Production, which kicks off a multi-picture pact with United Artists.

The screenplay by John Hopkins is based on his original stage production, "This Story of Yours." It is the drama of a British police veteran, played by Connery, faced with a career crisis after arresting a pathetic sex criminal.

Denis O'Dell will produce. Filming began on April 4, on locations in the London area and at the Twickenham Film Studios. Gerry Fisher, recently nominated for a British Oscar, will be director of photography.

Tantallon Films is a four man partnership consisting of Connery, O'Dell, Richard Hatton and Stanley Sopel.

Columbia Pictures has concluded negotiations with Les Film du Carrosse for Francois Truffaut's latest film, "Une Belle Fille Comme Moi" ("Such a Gorgeous Kid Like Me"), currently before the cameras in France.

Bernadette Lafont stars in the new film which deals with the relationship between a young sociology professor and a convicted murderess, whose amoral career is the basis for his studies in criminology. Claude Brasseur, Charles Denner, Guy Marchand and Philippe Liotard are co-starred in the picture which is being filmed in the vicinity of Beziers and Lunel in southwest France.

"Une Belle Fille Comme Moi" ("Such a Gorgeous Kid Like Me") is being directed by Truffaut from a screenplay he co-authored with Jean-Loup Dabadie, based on a novel by Henry Farrell.

COMPLETED PRODUCTION

"Living Free" a Paul Radin Production, has recently been completed for Columbia Pictures. Starring Nigel Davenport and Susan Hampshire, "Living Free" was directed by Jack Couffer from a screenplay by Millard Kaufman. Sol Kaplan composed the score for the Open Road/Highroad Production which was filmed on location in Kenya.

"Lady Liberty" has been set as the new title for the Sophia Loren comedy formerly known as "Mortadella." Filmed on locations in New York and in Rome, "Lady Liberty" was produced by Carlo Ponti and directed by Mario Monicelli for release by United Artists.

MGM has acquired Gene Corman's production "Cool Breeze" for world-wide distribution.

Starring Thalmus Rasulala, Judy Pace, Jim Watkins, Lincoln Kilpatrick and Raymond St. Jacques, "Cool Breeze" concerns a group who execute a $3,000,000 jewel robbery. The flim was shot on locations in San Francisco, Los Angeles and the Southern California area.

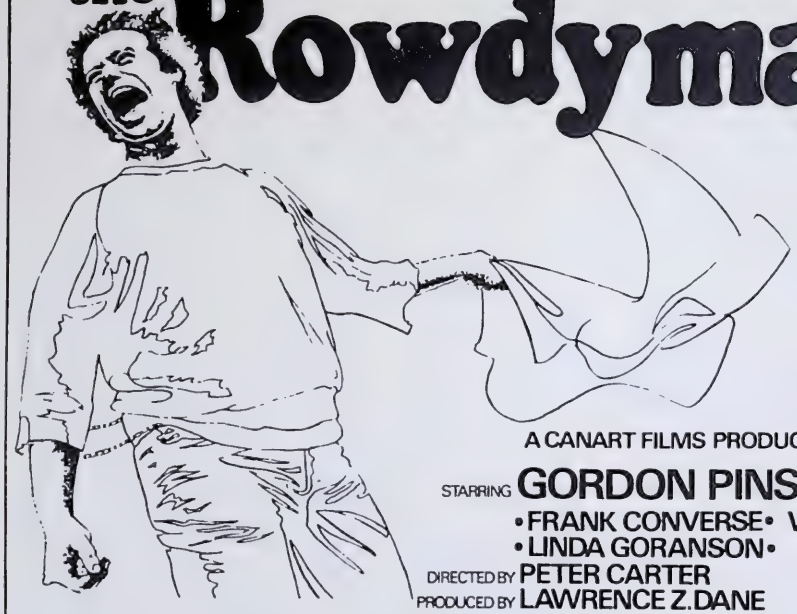
Produced by Gene Corman, "Cool Breeze" marks the directorial debut of Barry Pollack, who also wrote the screenplay.

MGM's "Skyjacked", the Walter Seltzer Production which was completed recently with Charlton Heston and Yvette Mimieux heading an all-star cast, is already on its way to exhibitors in time to set a first wave of key engagements.

Along with Heston and Miss Mimieux, "Skyjacked" co-stars James Brolin, Claude Akins, Jeanne Crain, Roosevelt "Rosey" Grier, Walter Pidgeon and Leslie Uggams.

The word is out - Rowdyman is in!

the Rowdyman



A CANART FILMS PRODUCTION

STARRING **GORDON PINSENT**

• FRANK CONVERSE • WILL GEER

• LINDA GORANSON •

DIRECTED BY **PETER CARTER**

PRODUCED BY **LAWRENCE Z. DANE**

SAYS CHARLES CHAMPLIN
LOS ANGELES TIMES ENTERTAINMENT EDITOR

"The Rowdyman" is no hip-pocket production. It was made by an old-line Canadian firm and financed partly by the Canadian Film Development Corp. It came in at roughly the cost of "Easy Rider," evidently.

I went to see it not for review, because it has no local opening date, but because I'm fascinated by the remarkable flowering of Canadian film-making talent in recent years. (The footage any critic sees for review is only the half of it; two-thirds, maybe.) I also want to see the kind of dilemma both the film-makers and their potential distributors face.

"The Rowdyman" was written by Gordon Pinsent, who played the President of the United States in Universal's "Colossus: The Forbin Project" and who stars in this film as a charming love-'em-and-leave-'em rascal. He's a laborer in a paper mill on the Newfoundland coast and he is the ginger man without the abrasive antisocial rage. He is Alfie with no record of betrayals because he makes no commitments in the first place. He knows that keeping footloose and irresponsible requires a severe act of will.

In a word, he's familiar enough, a universal figure on and off the screen. The particular fascination is that this rogue is part of an unfamiliar and beautifully observed setting. The environment helped make him and the movie reveals them both.

Pinsent's own performance is excellent and charismatic, and Will Geer gives a supporting performance as the hero's dying mirror-image that is hard to forget. In fact the whole ensemble, especially Frank Converse and Linda Goranson, is fresh, attractive and notably gifted. The director, Peter Carter, is a man to remember.

Not a blockbuster, not a programmer to be dumped in multiple release, but vivid, off-trail, frequently very funny indeed, well-made and better-than-well-acted, sexy, adult and intelligent (yet all handled with refreshing restraint)

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videoviews

"Jalna" has been sold to Thames Television in England, and another thirteen episodes will be produced. Twelve episodes have been produced to date and production on the remaining fourteen will begin in the Spring. Writers for the first series were Timothy Findley, Claude Harz and Grahame Woods. The Producer is John Trent and casting is handled by Olwyn Millington.

"The Psychiatrist" series, produced by Jaylar Productions, continues taping. Actresses scheduled for February to May productions are Peggy Mahon, Nancy Kerr, Pixie Bigelow, Micki Moore, Diane Polley, Barbara Kyle, Kay Hawtrey, Vivian Reis, Shelley Sommers, Josephine Barrington, Marcia Diamond, Phyllis Marshall, Nuala Fitzgerald, Paisley Maxwell, Marrie Mumford, Jodi Farber, Dawn Greenhalgh. Writers for the series include William Bankier, Warren Wexler, A. L. Flanders, Corinne Langston, Marvin Goldstein, Vicki Branden, Gaucho Santone, Leslie H. Willis, Dennis Donovan.

"Norman Corwin Presents", produced by Arthur Joel Katz, continues production. Pam Barney casts for this series. The last four productions in the series, had the following casts: "Jefferson's Crush": John Gardiner, Leo Leyden, Diane Dewey, Lloyd Bochner, John Giordmaine. "The Better It is the Worse It is: Les Barker, Patti Elsasser, Richard Maddocks, Pauline Herb, Jean Randolph, Astor Goranson, Joe Thiry; "Please No Flowers": Marilyn Lightstone, Marcia Diamond, Roselle Stone, Warren Van Evera. "A Matter of Life and Death": Michael Tolin, Les Rubie, Bob O'Ree, Brian Nordlund, Peg Secord, Renata Plestina, Warren Van Evera, Glyn Morris, Victoria Mitchell, Verna Shore, Norman Corwin, Diane Leblanc.

"Party Game" is back for a third series of 130 shows at CHCH in Hamilton, with Bill Walker as host, Billy Van, Dinah Cristie and Jack Duffy as regulars. Some of the five a week guests contracted for shooting during March, April, May and June are Jean Christopher, Don Harron, Vanda King, Trudy Young, Mary Lou Collins, Catherine McKinnon, Jan Goldin, Brian Crabbe, Al Boliska, Peter Mews, Toby Lark, Jack Creley and Meredith MacRae.

Firm production plans for "The Wonderful World of Disney" through the 1973-74 season were announced by Don Durgin, president, NBC Television Network, and E. Cardon Walker, president, Walt Disney Productions.

The announcement confirms production schedules of the Sunday night series for the next two broadcast seasons, covering the years 1972, 1973 and 1974. "The Wonderful World of Disney" begins its twelfth year on NBC-TV next September.

The 1972-73 season marks the 19th anniversary of Disney programs on television. The late Walt Disney first entered the medium in 1954, the season his Davy Crockett stories became world famous. The popular series of nature stories, cartoons, comedies and adventure dramas, formerly entitled "Walt Disney's Wonderful World of Color," had its premier on NBC-TV in September, 1961.

APPOINTMENTS

The board of directors of Zenith Radio Corporation has nominated John L. Hanigan, chairman of the board and president of Brunswick Corporation, to serve as a Zenith director.

The vacancy was created by the resignation of Hugh Robertson, a director since 1929 and honorary chairman since 1964. Zenith stockholders will vote to fill the vacancy at the annual stockholders' meeting on April 25.

Hanigan has been chairman of the board of the Brunswick Corporation since 1971, chief executive officer since 1966, and president, a director, and a member of the executive committee since 1963.

William Singleton has been named MGM vice president, corporate development.

In his new capacity, Mr. Singleton will be responsible for the corporation's acquisitions and development of new business ventures. One of his first objectives will be to determine the company's manner of involvement in the areas of CATV, pay TV, closed-circuit exhibition and audio-visual cassettes.

Mr. Singleton joined MGM as an assistant to the president in 1970 and has concentrated his efforts on the company's asset evaluation program. Prior to that he was a member of the board and chairman of the executive committee.

PAY-AS-YOU-WATCH

Donald Campbell, president, MacLean-Hunter Ltd., says pay-television might begin within two years and that full-scale application might come within five years. Pay-as-you-watch television will usher in "the golden era of cable TV", culminating with what some experts have already predicted "an 80-channel system".

"We will then enter the phase of the true wired city", and later the "wired world", which "will literally move the world into your home and your home into the world".

"Your wife might punch one of several buttons, to bring to the screen the specials of the day of a supermarket or department store and by using self-contained equipment, order items and have them charged to your account."

continued on page 29

ON THE WAY TO YOU FROM

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GROSSES

Paddy Chayefsky's Academy Award contender "The Hospital" has grossed $1,019,347 during its first 17 days as a United Artists Red Carpet Attraction in the New York area.

"Diamonds Are Forever" continues its record-breaking pace in London at the Odeon Leicester Square Theatre where it has grossed an all-time high of $655,200, since opening day there.

"Fiddler on the Roof" has topped the ten million mark domestically. The roadshow presentation has grossed a hugh $10,386,792 at 49 situations across the United States and Canada. Included in the total is more than half a million dollars taken in at 18 new openings in one week or less.

"Song of the South," Walt Disney's classic picturization of the Uncle Remus musical fables, is now expected to bring domestic film rentals in excess of $7,000,000 during its 1972 reissue, making this the highest grossing reissue in Disney history. This figure represents more than double the $3,579,000 in film rentals earned by "Song of the South" during its initial release in the United States and Canada in 1946.

Columbia Pictures' zany comedy "And Now For Something Completely Different," is a boxoffice smash at the Cine City Theatre in Toronto, grossing $25,189 in the first two weeks of its engagement—the highest such figure ever scored at the 260-seat theatre.

"The Last Picture Show," the award-winning BBS Production for Columbia Pictures, rolled up a record-breaking opening week gross of $17,573 at the Curzon Mayfair Theatre in London.

The London engagement represents the first European date for the film.

"The Devils," Ken Russell's film for Warner Bros., set an all-time house record at the Australia No. 1 theatre in Melbourne, Australia, with a first-week gross of $23,535.

"What's Up, Doc?," the Peter Bogdanovich Production for Warner Bros., has set the all-time record for a single day's gross at Radio City Music Hall by registering $65,398.

With boxoffice returns in excess of $3,406,839 and earnings of $2,402,419 already reported in its initial pre-release engagements, Stanley Kubrick's "A Clockwork Orange" will easily become one of the highest grossing motion pictures in Warner Bros. history.

Opening-week highs, followed by overwhelming sustaining figures, is the film's consistent pattern. By mid-April, "A Clockwork Orange" will be playing in the top 50 markets in the United States and Canada, with an additional 50 openings anticipated by June 14. The grosses for Canada were as follows:

City	First Week	Total To Date
Montreal	$26,820	$ 91,595— 4 weeks
Toronto	$34,227	$291,606—12 weeks
Vancouver	$36,165	$112,010— 4 weeks

AWARDS

The Beverly Hills chapter of B'nai B'rith has presented its coveted "Man Of The Year" award to Gordon T. Stulberg, president and chief operating officer of 20th Century-Fox Film Corporation.

Stulberg, 47, a native of Toronto, Canada, was graduated from the University of Toronto and received a law degree from Cornell University Law School. Prior to becoming president of 20th Century-Fox in September, 1971, he was president of Cinema Center Films, and for six years prior to that, a vice-president and chief studio administrative officer for Columbia Pictures.

The "Man Of The Year" award was established by B'nai B'rith—500,000-member Jewish service organization—to honor an "eminent representative of business and industry," and "as a salute to American industry for its furtherance of forward-looking social and cultural programs."

Lee Beatty, manager of the UA Bayshore Theatre, in Bayshore, Long Island, has been named grand prize winner of 20th Century-Fox's Flagship Theatre Managers Promotion Contest held in connection with what turned out to be a record-breaking Flagship engagement of "The French Connection" at theatres throughout the New York metropolitan area.

"The Hot Rock"—20th Century-Fox's comedy-thriller starring Robert Redford, George Segal and Zero Mostel—has been honored with Scholastic Magazines' Bell Ringer Film Award.

"The Hot Rock" was cited as "an outstanding example of a comedy-action film," with a special appeal to young people.

Godfrey Cambridge and Raymond St. Jacques, stars of "Come Back Charleston Blue," Samuel Goldwyn Jr.'s motion picture production for Warner Bros., have been presented with the Citizenship Award of the Patrolmen's Benevolent Association of The City of New York.

Cambridge and St. Jacques were honored for their leadership in establishing a children's fund in New York's 9th Precinct in memory of Patrolmen Gregory Foster and Rocco Laurie, who were shot to death on January 24, 1972, as well as for the actors' past efforts in fostering good police-and-public relations.

"The Last Picture Show," the highly-acclaimed BBS Production for Columbia Pictures, has been named Best Picture of the Year by the All American Press Associates. Including Best Picture, "The Last Picture Show," was nominated for eight Academy Awards.

Columbia Pictures' "The Go-Between" has received four of England's 1971 Film Awards.

The film's awards include: Best Supporting Actress (Margaret Leighton), who was recently nominated for an American Academy Award; Best Supporting Actor (Edward Fox); Best Screenplay (Harold Pinter); and Most Promising Newcomer (Dominic Guard).

profile—canadian in the spotlight

Godfrey was born a Pisces to Alexander and Sarah Cambridge, who migrated from British Guiana to Nova Scotia, and then to New York. Displeased with local educational opportunities, they sent their son back to Nova Scotia to attend grammar school. He returned to New York to graduate from high school in three years and won a scholarship to Hofstra University.

Later, while studying at New York City College, his education was permanently interrupted when he was offered a part in a Broadway-bound play; and although he quit school to study acting to make the most of the opportunity, his part was dropped from the play before it opened.

The small taste of theatre was enough. He continued studying dramatics, and landed his first part by sheer accident. He accompanied a friend to the auditions for the 1956 revival of "Take a Giant Step" and was (himself) offered the part. This led to good reviews during a nine-month run, and television work in such series as "The U.S. Steel Hour," "Naked City," "Search for Tomorrow," "Ellery Queen," and "Sergeant Bilko."

Work, however, was not consistent, and Cambridge, willing to do almost anything to stay in the entertainment field, took dozens of part-time jobs to keep himself available for acting calls. At various times, he was a bead-sorter, a popcorn bunny maker, an airplane wing cleaner, a maternity hospital driver, a gardener, a special policeman, newspaper circulation manager, hot rod racer, cab driver, theatrical critic, Judo instructor, and even a clerk for the New York City Housing Authority.

Looking at life from the diverse vantage points afforded him by his many occupations has doubtlessly contributed to Godfrey's sense of humor. "Those jobs were my best source of material for me as an actor and as a comic," he recalls.

In between odd jobs, he appeared on Broadway in "Nature's Way," "Detective Story," and "Lost in the Stars." His portrayal of a vicious hoodlum in the latter was so convincing that it won him a film part with Paul Muni in "The Last Angry Man."

Two years later he won the Village Voice's Obie Award for Best Performance in his role of Diouf, who turns into a white woman, in Genet's "The Blacks." He wore white-faced makeup and learned to knit for the part. He was also nominated for a Tony Award for his work in Ossie Davis's hilarious satire about slavery, "Purlie Victorious." He recreated his role for the film adaptation of the play entitled, "Gone are the Days." He credits Davis with being greatly responsible for his film career.

Another man who was important to Godfrey's rise to national prominence was TV Host, Jack Parr, whose "The Tonight Show" catapulted him to fame as a comedian. "I'd always joked around at parties and told stories in dialects and accents," he explains. "So people told me I should be a comedian. Now I are one." He was soon doing SRO engagements at famous nightclubs like Mr. Kelly's in Chicago, San Francisco's Basin Street West, the Aladdin Hotel in Las Vegas, and New York's Blue Angel and Village Vanguard.

Simultaneously, his numerous TV appearances on the Grammy Awards Specials, "I Spy," "The Garry Moore Show," "Daktari," "Hollywood Palace," "The Dean Martin Show," "The Red Skelton Show," "The Dick Van Dyke Show," and others led to a recording contract with Epic Records and four fast-selling comedy albums. More recently, he's guested on "Love American Style" and "Night Gallery."

In December 1967, Godfrey returned to his first love, Broadway, to play opposite Molly Picon in "How to be a Jewish Mother." Just prior to that, he had starred in the Zero Mostel role in "A Funny Thing Happened on the Way to the Forum," on a nation-wide tour.

In films, Godfrey starred as an international smuggler in "The Biggest Bundle of them All," a CIA agent in "The President's Analyst," a Jewish taxi cab driver in "Bye, Bye Braverman," an Irishman in "The Trouble Maker," a no-nonsense detective in "Cotton Comes to Harlem," and a white insurance salesman who suddenly turns black in "The Watermelon Man."

After completing his role in Disney's "The Biscuit Eater," he returned to the nightclub circuit. "Although films are tremendous, there's nothing like direct contact with the folks in a club or on the stage," he articulates. "There's a kind of coming together that the black performer creates if he does his work honestly. It's a feeling that after all the bombings, riots and hate, we're going to get hip enough and mature enough to realize that all we've got is each other. That's the warmth you get on stage and when people want to touch you. That's love. You can't buy, and you can't sell it, but it's beautiful and that's what we're all about."

letters to the editor

Dear Mike: Re: Boris Jacobson,
370 Lakeshore Rd. East, Oakville, Ont.

Pursuant to our telephone chat the other day, I am attaching a short resume of the incident discussed.
I feel that it may possibly give some other projectionists incentive and certainly Mr. Jacobson credit.

Yours very truly,
Mavety Film Delivery Limited

William Pfaff—Gen. Mgr.

BORIS JACOBSON ALWAYS HAS VARIETY VILLAGE AT HEART

Mr. Jacobson, a projectionist at the Odeon Theatre, Oakville has been carrying a five-gallon pail about with him from theatre to theatre in which he has been saving the copper droppings from his carbon lamps for the past twenty (20) years until the pail finally became full.

Faced with the problem of how best to convert this to the benefit of Variety Village, Mr. Jacobson contacted his Mavety driver, Eric Reid, who after reporting to his office was instructed to bring the 172-lb. pail in immediately, and which was taken to Cooper's Iron & Metal and exchanged for a cheque in the amount of $60.20 payable to Variety Village Tent No. 28.

Possibly Mr. Jacobson's efforts could be an incentive to other projectionists. Thank you Mr. Jacobson.

Skye Aubrey

continued from page 6

Merrick offering her a leading role in his hit play "Cactus Flower." The critics praised her comedy and skillful timing.

Then David Victor, executive producer of "Marcus Welby, M.D." cast her in a guest appearance in the medical series. A few months later, she was placed under contract by Universal and began to pile up television credits with a leading role in the four-hour/2 part television movie "Vanished;" a starring role with Anthony Quinn in "The City" and another guest role in a "Marcus Welby, M.D." segment called "A Yellow Bird."

Femininity, delicacy and not to mention, a sense of well earned identity were quite in evidence—the blue eyes expressed such.

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JO GREEN · DOLORES HALL
JIM HORN · KAMALA CHAKRAVARTY
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canadian production notes

KING BARNEY IV PREPARES FOR THE "OVERKILL"

In preparation for the Royal Tour—amidst waterfall shower.

"INSOMNIA OR BUST!" is a spoof on the television news media, particularly a spoof of the way in which they can overkill what is in reality a non-event, such as King Barney the Fourth's Royal Tour of the province of Insomnia. The king, a lion, is helped in preparing for the Royal Tour by his attendant, a monkey named Milo, and assorted characters, with comic results, until the tour itself ends in chaos soon after it has begun.

Disada Productions and the Hudson's Bay Company are engaged in a national tie-in with "INSOMNIA OR BUST!" to do something about the lack of showmanship in the 1970s. In its stores in Montreal, Toronto, Calgary, Edmonton, Winnipeg, and Vancouver, original hand-painted character pictures of the animals as they appear in the film went on sale at Easter time.

"INSOMNIA OR BUST!" is a rarity, in that it is produced in the full animation style, like in "the good old days". While contemporary in humor, animation movements are fluid and of good quality, and the backgrounds are lush and detailed, as is required by the live television approach to the cartoon film.

CREDITS

PRODUCER AND DIRECTOR	Peter Adamakos
CHARACTER DESIGN	Tom MacMahon, John Gaug, Arturo Velasco
ANIMATION	Tom MacMahon, Sam Grinbaum, John Gaug
LAYOUT AND BACKGROUNDS	John Gaug
NARRATION	Dean Kaye and Don McIntyre
PRODUCTION	DISADA PRODUCTIONS OF CANADA
INKING AND PAINTING	Ines Campabadal, Elaine Adamakos, Elaine Bacal, Keith Hiscock, Ken Brault, Rhonda-Lee Seidman, Pamela Lindsay.
DISTRIBUTED BY	COLUMBIA PICTURES OF CANADA LTD.

Since its formal founding in 1966, by Peter Adamakos and Ian Cook, Disada has produced live-action and animation films, theatrical entertainment, television commercials, documentaries, and industrial films.

Disada's Studios are located in the Disada Building in the financial district of Montreal; Studio space has tripled since 1969, and in March 1972 a new Story Room was added. Fully equipped, the Studio houses part of the Disada Library, and reading rooms. The fully-equipped animation studios are also located at the Studio with animation research and study facilities as well as production services.

Disada's future schedule include a television special and a feature theatrical cartoon, plus additional television commercials. Disada is currently working on two new theatrical animation shorts. During the summer of 1972 the Studio will be expanded on its third floor to include new facilities.

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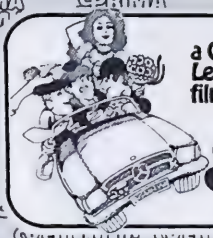
THE TWO ENGLISH WOMEN



a Claude Lelouch film
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continued from page 9

In 1938, Chaplin conceived the idea of a film that would be a satire on fascism. The writing of the script and the making of the film caused many problems. Chaplin was threatened and attacked by pro-Hitlerian American organizations. Nevertheless, he completed his film and on showing it was very successful with the general public. This was "The Great Dictator".

Fatigued of the insults and accusations hurled against him, Chaplin left U.S.A. in April 1953. "A King in New York" shows traces of resentment which had piled up over many years. The film is a satire on the "American way of life."

Charles Spencer Chaplin is star, author and director of over eighty films. He composed the music to his full length features. He is remembered for his great talent as he has delighted and enriched the lives of over six generations of movie goers.

continued from page 18

The most immediate change in cable TV systems will be expansion of cable capacity from 12 to 20 or more channels.

"In southern Ontario there are enough standard broadcast television stations receivable to fill 13 or 14 channels," he said. "A 20-channel service will leave spare channel capacity to experiment with some of the other . . . services which cable television might provide."

The family hearth, church door and village pump as centres of communication have given way to mass communication," he said. "All of us have noticed how much more space some daily newspapers have been devoting to the ideas, opinions and wisdom of their readers."

THE QUESTION IS . . .

How do you keep salesmen and provide all the extra services demanded by stations today when many station local salesmen on commission are making far more money than those in the national sales field?

That is one of the many problems facing members of the Station Representatives Association of Canada as its new executive committee took over the reins for 1972 at a meeting in Toronto. Richard Moody, president of Standard Broadcast Sales Ltd., took over the presidential chair of SRAC from Brigadier W. Deny Whitaker, president of Major Market Broadcasters Ltd. who was completing a two-year term. Other officers include: Norman Bonnell, Paul Mulvihill & Co., 1st vice-president; Rick Guest, Radio House Ltd., 2nd vice-president, and, for the third term, Andy McDermott, Radio & Television Sales Inc., secretary-treasurer.

The Montreal chapter of SRAC election returned Ed Ross, Major Market Broadcasters, as president; Scotty Sheridan, Group One Radio, as secretary, and Tony Baxby, Radio & Television Representatives Ltd., treasurer.

continued from page 5

RESIGNATIONS

Sidney H. Levin has resigned as vice-president and general counsel of Warner Bros. Inc. Mr. Levin will engage in the practice of law as counsel to the New York law firm of Regan, Goldfarb, Powell and Quinn.

Norman B. Katz, executive vice-president and chief executive officer of Warner Bros. International, has resigned from the company. The departure was due to philosophical differences in the operation of the foreign distribution program. Mr. Katz has occupied his present position since 1967 and held a similar post with Seven Arts from 1954.

OBITUARIES

Mrs. Cricket Edwards Kendall, for 15 years publicity director of Highroad Productions, died of a heart attack early in March. She was 65. In the 1950's she served as executive secretary of the Screen Publicists' Guild in Los Angeles.

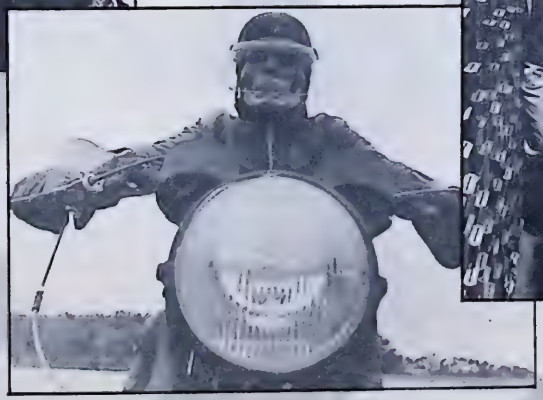
Lord Rank, a Methodist miller who built a movie empire on a wish to express his religion, died at the age of 83. J. Arthur Rank made films and ran a chain of theatres to show them in. He expanded with dance and bingo halls, but he never forgot his roots were in flour. He ran Rank-Hovis-McDougall, bread and flour maker, one of the biggest companies in Britain. A millionaire by 1935, he decided to take Methodism to movie audiences. He made a feature film called Turn of the Tide about a Yorkshire fishing village, which won a Venice festival award. But British distributors refused to handle it. So he bought a London theatre to show it in and then started buying more. He took over the Gaumont Circuit, then the mushrooming Odeon Chain and at one time owned 600 movie theatres throughout the country.

EVENTS

Host of last year's international convention of WOMPI, WOMEN OF THE MOTION PICTURE INDUSTRY, the Toronto (and only Canadian club of The Organization) held its first fund-raising event of 1972 recently in Toronto's Variety Clubrooms. The wine-and-cheese party attracted more than 100 members and friends of the motion picture industry and more than $100. was raised to further the club's public service program.

TORONTO members collected $463.55 for the 'Canadian-at-large' Christmas Salute to the Will Rogers Hospital. Congratulations to all WOMPI members.

The vault of horror opened to record breaking business as "Tales From The Crypt", International Film Distributor's super smash hit, wowed the crowds. "Tales" opened the weekend of March 24th in the Downtown and Thorncliffe theatres plus two Drive In's. The picture broke the house record for the weekend in both the Downtown and Thorncliffe with a stunning gross of $18,288. The Drive In's wrapped up an additional $14,581. Because of this sensational business the film opened in additional theatres including the Yorkdale and Cedarbrae Cinemas. It should be noted that the managers of the theatres had a hand in this success story. Fern Marleau's Downtown Theatre featured an eye-catching window display with a coffin which had a hand sticking out of it, and a note pinned to the hand which said, "I saw a preview of 'Tales From The Crypt'." Mike Henderson of the Thorncliffe Theatre drove a hearse around his area with a coffin. Both managers distributed several hundred complimentary copies of the new Bantam paperback which features on the cover the terrifically horrifying artwork of "Tales From The Crypt". The Toronto engagement is continuing the successful precedent which was set in New York, Chicago, Los Angeles and other U.S. engagements where the picture is also doing extremely well.



The Crypt Keeper (Sir Ralph Richardson) welcomes travelers to the vault and helps them relive tales of terror in "Tales From The Crypt". The Amicus production for Metromedia Producers Corp. was produced by Max J. Rosenberg and Milton Subotsky from a screenplay by Subotsky. Directed by Freddie Francis. From Cinerama Releasing.

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fadeouts—looking back

Leo Ernest Ouimet

It is no surprise that Canada, a country of mainly British and French stock, should have a motion picture history which is almost day-and-date with that of the United States, with which it shares the American scene.

Canada, though it contributed hardly anything to the technical advancement of the motion picture, was—through Ernest Ouimet—first in at least one aspect of its presentation to the public as theatre entertainment.

That Canadian who is the racial brother of the pioneering French and the spiritual comrade of all who sought the same goal is Leo Ernest Ouimet, born in St. Martin, Laval County, Quebec on March 7, 1877—and still intensely alive to the possibilities of the camera and the future of the motion picture. A Canadian of Gallic origin, he more than any other of his fellow-countrymen, living or dead, established the motion picture as entertainment in the Dominion.

Ouimet started out, not in the Paris of France but in the Paris of America, Montreal. He laid the foundation of modern distribution in Canada. He was the originator of the de luxe motion picture theatre on the North American continent and says he played our first talking pictures. And he ranks among the first makers of Canadian films, for he photographed and processed his own newsreels.

Ernest—the Leo has long since faded out of common usage—was strolling along the main street of Montreal one day early in 1896 when he was attracted by a showing of moving pictures. It was in a space occupied by a shooting gallery, which had been divided so that the movie theatre would be 7' x 15', with the real wall on one side and a black cloth on the other. The charge was 5c and for this the spectators were permitted to stand through about seven minutes of film chosen from 25 or 30 different subjects which were from 65 to 125 feet in length.

The exhibitors were Auguste Guay, an electrician with a Paris certificate, and his partner, Andre Vermette. They used a primitive Lumiere machine and the now-famed first Lumiere subjects—arrival of a train, pigeons being fed, etc.

When summer came Guay decided to concentrate on electrical work and the equipment and film were sold to the owners of Sohmer Park, an amusement area. There they were used to offer ten-minute programs free to mothers and children during the intermission of the vaudeville show in the 3,000-seat pavilion. The equipment and films were stored in a building for years after their use ended and they disappeared when the park was destroyed in 1919.

The Guay-Vermette enterprise, carried on months before the one Edison gave at Koster & Bial's as the first theatre exhibition, was probably the first moving picture showing in Canada. The claim to this distinction was made frequently by the late John Green, who used Edison equipment and films early in June, 1896 at West End Park, Ottawa.

The Guay-Vermette show that Ouimet saw might easily have been the first North American attempt to make a continuous daily show pay. William Rock, later one of the founders of Vitagraph, ran a store show in New Orleans in 1896 and the same year T. L. Lally opened a Phonograph and Vitascope Parlor in Los Angeles. The first true motion picture theatre, however, was the Electric, opened in Los Angeles on April 16, 1902 and charging ten cents for an hour-long show.

The first really successful continuous program show—or "grind house," as it is called in the trade—was opened by John P. Harris as the Nickelodeon, Pittsburgh in November, 1905. It exhibited The Great Train Robbery from 8 a.m. to midnight.

Ouimet, at the time he saw the amusement arcade show, was a mechanically-minded youth with an overwhelming curiosity and a great love for what are today known as gadgets. What he saw set him to wide-eyed dreaming and gave him a new interest which, even unto this very minute, governs his private life. Ernest Ouimet is the dean of the motion picture in Canada.

On April 23, 1951, during the Canadian Film Awards ceremonies on the stage of the Odeon Theatre, Ottawa, he was presented with a scroll in recognition of his outstanding contribution to the development of the motion picture in Canada as an art-industry. And it was an old friend, Mary Pickford, who placed it in his hands.

The history of the Canadian motion picture industry can no more be written without Ouimet than the history of Britain without Churchill. Ernest is a beloved figure, knowing for sure what he knows and as kindly, humorous and outspoken as he was in the days when he was recognized throughout the young motion picture world as Canada's leading movie man. And Ouimet is just as enthusiastic as ever about exploring the possibilities of the camera.

In the years prior to 1904 Ernest Ouimet was an electrician at the Theatre National, a Montreal melodrama house. Movies were not uncommon. Programs, made up of any number of subjects, usually took about twenty minutes and were of a documentary nature—bees at work, etc. In 1903 Keith's was showing them as

part of its vaudeville show. Before that movies had come to Montreal as special shows at Windsor Hall and Monument National.

The operators of Sohmer Park decided that movies, which had proved their powers of attraction at the stand opened with the former equipment of Guay and Vermette, would help cut the cost of entertainment. They arranged with Percy L. Waters of New York, a film dealer, to provide them and he sent his half-brother Bert Fenton, to take charge. Ernest, eager to learn, was glad to buzz around Fenton and be handy. The Theatre National was closed on Sundays and Ouimet used that time to study Fenton's operations.

Fenton came from New York each Friday with new films and returned on Monday. Customs officers got in the way of unhindered passage and Waters decided to ship the films to Ouimet and let him run the show. That was during the winter season of 1904-5.

In the spring of 1905 a British cameraman, F. Guy Bradford, showed scenic reels in Montreal which he had filmed under the sponsorship of the Canadian Pacific Railway. Some 5,000 feet were run at a performance in Windsor Hall. Bradford, liking Canada and believing in the future of the motion picture, settled here and also pioneered with the new medium of entertainment. In November, 1905 he converted the Bijou, a vaudeville house on Legauchetiere Street, to an exhibition, using films rented from Waters. But after three weeks he gave up what was the first try at establishing a movie theatre in Montreal.

In the meantime the Countess and Viscount d'Hauterive, mother and son, came to the United States with a group of hand-colored films based on French fables by La Fontaine and made by the Melies Brothers in France. The d'Hauterives lectured with their films before Montreal college and convent audiences in the spring of 1904. Proctor, looking for movies to match Keith's policy of showing a reel or two at every vaudeville performance, booked the d'Hauterives over his circuit and under his banner they played for four weeks at His Majesty's Theatre, Montreal in the fall of 1904. Sundays they worked in Sohmer Park. They had 8,000 feet of film, which gave them an eight-week stand.

The first Ouimetoscope of Ernest Ouimet, which opened on January 1, 1906 at St. Catherine and Montcalm, Montreal, and was the first regular movie house in that city. On the left is a gentleman and his dog, in the centre some patrons and on the right a policeman. It operated until May, 1907, when Ouimet wrecked it to build the continent's first de luxe movie theatre on the site.

Did the d'Hauterives show the first color films in North America? Ouimet thinks so. All the early color films were shot in black and white and each frame painstakingly colored by hand. The d'Hauterives had brought theirs from France, where art and photography were prominent. Over 100,000 frames had to be tinted to make a single print, the artist working with a brush and a magnifying glass.

In May, 1908 G. A. Smith and Charles Urban showed their Kinemacolor in London, England before an audience. Theirs were the first natural color films, made without artificial methods or hand-coloring, and they first revealed them on February 26, 1907. Color filters were necessary for their projection. The London showing was followed by one in the United States on December 11, 1909.

But camera-shot color films were many years away. In 1911 there was opened in Los Angeles the Kinemacolor Theatre, which featured scenes of flowers, birds and landscapes. The same year a show of color films, though indistinguishable at times, attracted interest at the New York Theatre Roof. Hand-colored films were still the best and in 1912 Gaumont offered two of them, *Bells of Paradise* and *The Lion's Revenge.*

In 1917 Technicolor made its first film and continued to improve its process until it reached its present position.

This column, as previously mentioned, looks at the historical/social aspects of our industry, it is most fitting, at this time, to devote the content of "Fadeouts" to Ernest Ouimet who died recently in Montreal.

This article was published in the 1952-53 Film Weekly Year Book and the penmanship of Hye Bossin most certainly does justice to this man, be it in the past or in the present. M.L.G. *(To be continued in May edition)*

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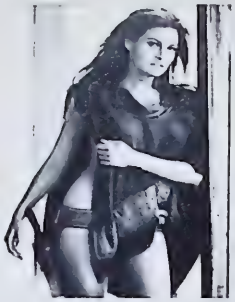
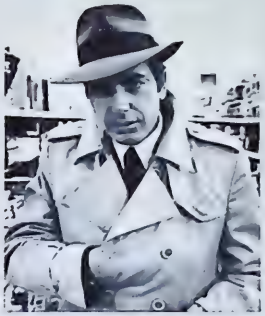


HANNIE CAULDER, set in the Old West, stars Raquel Welch, Robert Culp and Ernest Borgnine. It tells of a girl who embarks on a personal vendetta against three inept outlaws who have murdered her husband and assaulted her.

The wedding of Connie Corleone and Carlo Rizzi takes place in the opening scene of THE GODFATHER. To shoot the scene it took five days; 750 guests; a 20′ buffet table laden with lasagna, pizza grandi, capuzelli and a six-foot high, four-tiered wedding cake; 2,000 barrels of beer; 1,000 bottles of wine; and more than a ton of fruit and pasta.

THE POSSESSION OF JOEL DELANEY, starring Shirley Maclaine, is the story of a sophisticated divorcee who is called to the aid of her younger brother in what seems to be a routine case of drug use. Instead, she finds herself swept into the world of occult and the supernatural and faced with the horrifying possibilities of spiritual murder and possession.

—PICTURES



Jerry Lacy, who starred as Humphrey Bogart in the Broadway production of Woody Allen's comedy hit, PLAY IT AGAIN, SAM, will repeat the role in the film version. Allen wrote the screenplay and is starring in the movie. As Bogart in the film, Lacy appears in Allen's visions, advising him on ways to conquer his shyness with women. A former Los Angeles aircraft worker and Marine veteran of the Korean War, Lacy was appearing in a L.A. City College play when a lady in the audience mentioned he looked like Bogart. He took the hint, studied the films of the late star, and perfected an impersonation which was first unveiled in a series on TV and radio commercials and then on the Broadway stage.

Three escaping negro slaves go West and shoot it out with a posse and another gang of bad men . . . this is the subject of the movie titled LEGEND OF NIGGER CHARLEY starring Fred Williamson.

"BRAVO, BRANDO'S 'GODFATHER'"
— New York Times

"A SUPERIOR WORK OF POPULAR ENTERTAINMENT! REMINDS US OF THE VANISHED PLEASURES OF THE OLD-FASHIONED GANGSTER MOVIES! WHAT MORE COULD WE POSSIBLY WANT FROM A MOVIE? HOW OFTEN, THESE DAYS DO WE GET ANYTHING LIKE ALL THAT?"
—Richard Schickel, Life Magazine

"'THE GODFATHER' IS A MOVIE THAT SEEMS TO HAVE EVERYTHING! WARMTH, VIOLENCE, NOSTALGIA. THE CHARISMA OF MARLON BRANDO IN ONE OF HIS FINEST PERFORMANCES, AND THE DYNASTIC SWEEP OF AN ITALIAN-AMERICAN 'GONE WITH THE WIND'!"
—Time Magazine

"THERE IS ONLY ONE BRANDO. HE IS THE GODFATHER. THE CENTERPIECE OF WHAT PROMISES TO BE THE 'GONE WITH THE WIND' OF GANGSTER MOVIES."
—Paul D. Zimmerman, Newsweek

"'THE GODFATHER' IS A SPECTACULAR MOVIE, ONE OF THE FINEST GANGSTER MOVIES EVER MADE. IT'S RARE TO COME OUT OF A 3-HOUR MOVIE AND WANT TO MAKE A U-TURN AND GO IN AND SEE IT ALL OVER AGAIN. BUT THAT'S EXACTLY MY FEELING AFTER SEEING 'THE GODFATHER'."
—Gene Shalit, NBC-TV

"A TRULY EPIC FILM IN THE BEST CLASSIC SENSE OF THE WORD! EVEN MORE ENGROSSING THAN MARIO PUZO'S BOOK, IF THAT'S POSSIBLE!"
— ABC-TV

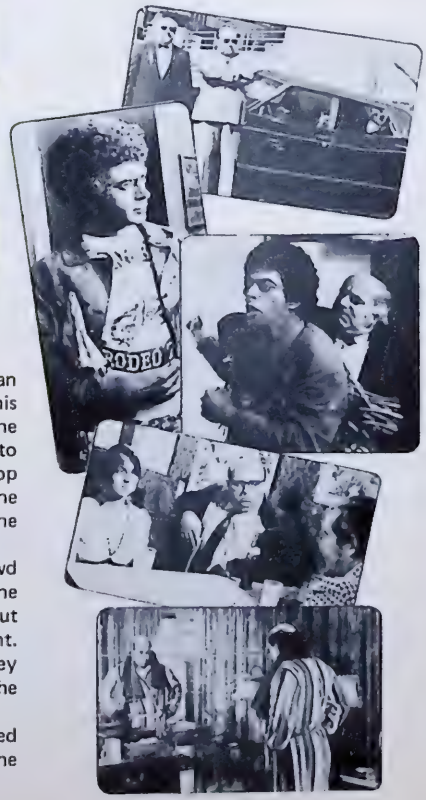
another $mith for paradise

Sonny Sewchuck now Harold F. W. Smith, or "Smitty" wants to "get back to his roots" and be accepted by the Ukranian community. His wife Marie sheepishly disapproves between meetings with her artist lover: and Smitty's stock brokerage firm is facing a ticklish tax situation. His WASP partner and brother-in-law Maxwell suggests that Smitty donate funds to the construction of a university residence as a prestigious tax dodge. Smitty refuses.

Smitty's daughter Lily, by a former marriage, arrives home from school and unloads heavy electronic equipment into the house. She explains that the electronic equipment is for a college project since she is majoring as an electronics engineer.

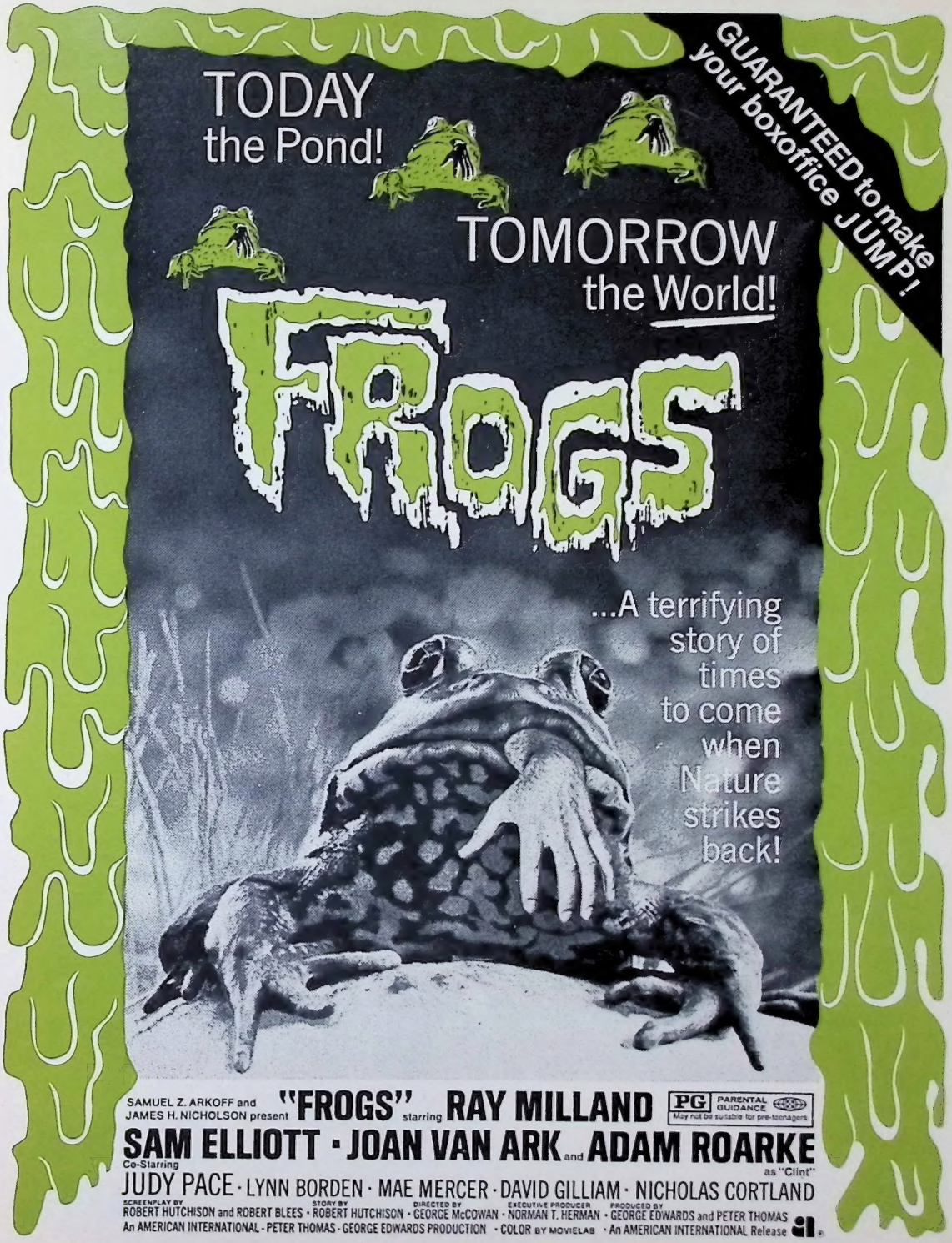
At an annual banquet of the Sons of the Ukraine Society, Wasylkiw, Smitty's opposition for the presidency of the Society, confronts him. Wasylkiw charges that the Ukranians are selling out their culture to the WASP establishment. Smitty recalls Maxwell's idea to donate to the construction of a university residence and promises in his speech to build a residence in honor of Knaz Leshinsky, a Ukranian folk-hero and construct a statue of him. Maxwell arranges a meeting with the University Governors to discuss financing the University residence.

Smitty asks Lenny to construct the statue. Lenny refuses. To help cover the cost of constructing the residence Smitty plans a boiler-room stock promotion. Maxwell suggests the venture is illegal but is persuaded to participate and names the new stock issue "Beaconsfield". Smitty pays off a Senator for a confidential list of potential investors. Unknown to Smitty his own office is bugged by a secret government agency. Lenny overhears the news of Smitty's stock deal and thinks of making a fast killing on the market. He gathers all the money he can from Marie and his friends and invests it. In no time Lenny quadruples his investment. Smitty sells his large block of shares which creates a panic and the stock tumbles back to pennies. Lenny is unable to sell his shares and is forced to agree to have Smitty's statue built. Maxwell, Lily and Wasylkiw meet to stop Smitty's statue. Lily makes an electronic bomb and plants it in the statue. The explosion which is to be detonated by a walkie-talkie device is set for the dedication ceremony.



At the dedication the statue is unveiled and Smitty is shocked. The crowd approves of the statue with cries of "Bravo". Lily decides not to blow up the statue because of its idiocy. Smitty is again a hero in the community. But Federal inspectors move in and arrest him on a Securities Commission warrant. When everyone has left the grounds, two security guards patrol the area. They call central control with their *electronic* walkie-talkies. The bomb is still in the statue . . .

Filmed entirely in the Vancouver area. All promotion and advertising created by Astral Communications Ltd., advertising dept. Creative Director on the campaign W. T. Samotie. Art Director J. F. Shane.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